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No. 218.]

[FEBRUARY, 1906]

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OUR attention was recently called to a poster announcing particulars of a Sunday service in a Church of England. Amongst the attractions offered was a solo sung by Madame Melba to be reproduced by a gramophone, and to be accompanied by the organ! The effect must have been rather peculiar, we should judge. But this novelty suggests many possibilities. The sermons of famous preachers might be recorded and supplied to churches. At the appointed time the gramophone could be taken into the pulpit and "turned on," and the congregation might thus enjoy the eloquence of well-known men. Again, why not get some settings of the canticles as sung, say, by St. Paul's Cathedral choir, and introduce them into village churches? It would be possible to get records of popular hymns as heartily sung in some of the London Nonconformist churches. These might be used by way of help in small country churches, where the singing is poor and the attendance small. There are many uses to which the gramophone might be put in this direction, but—well, we hope they are in the far future.

♦♦♦♦

Election songs have had a great run last month. Whether the singing has been artistic is doubtful, but perhaps it has kept waiting audiences in good humour.

♦♦♦♦

Whatever our party politics may be, it is a mistake to introduce them into public worship. We regret to see that in a Wesleyan Chapel in South Wales, on Sunday, January 14th, the congregation sang the Doxology in thanksgiving for the defeat of Mr. Balfour and other Conservatives the previous day. Probably the

most ardent Liberal would regard this as a great mistake. The minister, in explanation, says, "News had come during the day of Mr. Balfour's defeat; and regarding him as the High Priest of reactionary legislation, and the arch-persecutor of British Nonconformity, and under the sudden impulse of his signal discomfiture, I did not think it at all out of place to sing the Doxology at a Nonconformist service in a Nonconformist Church in Nonconformist Wales."

♦♦♦♦

Owing to an alteration in the dates fixed for the Handel Festival, the Crystal Palace authorities have found it necessary to change the date for the Nonconformist Choir Union Festival from June 30th to June 16th. Will choir-masters please note?

♦♦♦♦

Much sympathy will be felt for Sir Frederick Bridge in the loss of his wife, who died last month from an internal malady.

♦♦♦♦

From all accounts carol singing is going out of fashion. "A very good thing too," would be the verdict of most people, because it has become a perfect nuisance. With rare exceptions the singing is atrocious, and you are considered very mean if nothing is given in response to the repeated pulls of the front door bell. But evidently there are some good and extremely useful carol singers, as we hear that for many years past a party of them, largely but not exclusively composed of people connected with Union Chapel, Islington, have spent two or three evenings in the streets of Highbury and Canonbury singing Christmas carols and collecting money for a local Christmas dinner fund. The conductor is Mr. J. Macfarlane, the singing is in harmony without

accompaniment, and the high musical standard attained, together with the excellence of the cause represented, have won for the carol singers a large measure of public sympathy and support. This year the collections beat all previous records, the total amount for the three evenings being over £120.

♦♦♦♦

There was certainly a remarkable service in Dorchester prison on New Year's Eve. Special musical arrangements were made, and the organ was supplemented by a local orchestra. As the prisoners filed into the chapel the March from Mendelssohn's "Athalia" was played by the band, which also rendered the accompaniments to well-known Christmas hymns, in which the prisoners joined with much heartiness. The Governor read the lesson, and the choir, consisting of singers from one of the local churches, sang a number of carols. Before the service ended the hymn, "The year is gone beyond recall," was sung. A striking feature in connection with the service was the devotional spirit of the convicts. The orchestra played as the concluding voluntary the "Cornelius" March, to the strains of which the prisoners marched back to their cells with the same orderliness that characterised their behaviour throughout the service.

♦♦♦♦

There is some controversy over the Primitive Methodist Hymnal. The Rev. I. Dorricott, in an article in the *Primitive Methodist Quarterly*, criticises the present hymn-book very severely. He complains that the compilers were "Connexional men," who are on almost every committee, but who have very little knowledge of

hymnology. Mr. Dorricott's three charges are: (1) The selection and choice of a large number of hymns of poor quality; (2) grave errors as to authorship; (3) the use of corrupt versions or unwarrantable alterations of the text. He brings proofs to prove these charges. Mr. Dorricott says, in reference to Watts' hymns: "It is fruitless to attempt any detail in regard to the work of revision practised on his hymns. Thirty-eight of them have suffered at the editorial hands. Three have undergone eight changes each. His well-known hymn, "Not all the blood of beasts," has five entirely needless alterations; whilst the twelve irritating variations in 'My God, the spring of all my joys,' are inexcusably bad. Or take again Watts's three great hymns on the future state. One has five changes, another has four, the third has eight. All these do injury to the hymns, and some of them are absurd. We need offer no further illustrations of how this great author has suffered, except to say that a total of 120 'emendations' have been made in thirty-eight of his hymns."

♦♦♦♦

As may be supposed, there are those who take the opposite view of the Hymnal, and amongst them is the Rev. Canon Julian, M.A., who is certainly a high authority. Referring to this Hymnal, in his Dictionary of Hymnology, he says: "It (that is, the Hymnal) is purely and intensely Methodistic, whilst in the number of its authors, in the comprehensiveness of its subjects, in the richness of its poetry, in the care and accuracy displayed in its text, and in the designations of authorship it has no equal in Methodist hymnody."

## Passing Notes.



CONTEMPORARY prints the specification of a new organ—or rather, a rebuilt Willis—just opened at the Parish Church of Hoddesdon, Herts. I am peculiarly interested in Hoddesdon, from the fact that Harriet Auber, the author of that very fine hymn, "Our blest Redeemer, ere He breathed," spent a great part of her long life (she was 89 when she died) there, and is in fact buried in the local cemetery. The particulars of Harriet Auber's life are regretfully meagre: she has even escaped the omniscient eyes of the editor of the "Dictionary of National Biography." What little we do know of her we owe to the Rev. H. Auber Harvey, rector of Tring, whose father edited the work in which her hymns were first printed. She was born in London in 1773, and died in January, 1862. Much of her long life, as I have said, was passed at Hoddesdon, where, when I made enquiries some six or eight years ago, I was glad to find that her memory still survived among

some of the older residents. She had a valued friend in Miss Mackenzie, the author of a pretty tale called "Private Life," who was her domestic companion during the latter years of her life. The friends were both laid to rest at Hoddesdon, so near in point of time that it might truly be said "in death they were not divided."

The Hoddesdon vicar of the day, the Rev. P. E. S. Holland, informed me that Miss Auber's grave, "embowered in rose bushes," had just been thinned out, that her tombstone might be more clearly seen. Mr. Holland also said that Miss Auber wrote some verses of her beautiful hymn on a pane of glass in the house she occupied at Hoddesdon; but although the pane was to be seen some twenty years ago, it has now disappeared, no one seems to know when or how. The owner of the house, which stands directly opposite the vicarage, said in a letter to me: "I knew Miss Auber well, and her elder sister Catharine too. They were both charming old



ladies, full of intelligence and kindness, and the delight of all the friends and neighbours who had access to them." No doubt much more that is pleasant and interesting might be gathered in the little village if one were on the spot with plenty of leisure.

That quotation from the *Primitive Methodist Leader* in our January issue reminds one of the almost incredible fact that in these days of progress there are still ministers who object to the anthem having a place in the church service. "One of our most prominent ministers," says the paragraph, "referred some time ago to a certain church in which he had preached, and after praising the congregational singing, mentioned with surprising emphasis his pleasure that in the services there were no anthems." Why his pleasure? The Puritan Milton lauded the "anthem clear" in lines immortal; and good men and women innumerable have recognised that an anthem well sung, with true devotional spirit, may, to say the least, touch the heart of a listener as keenly as the most eloquent and "moving" sermon. I have myself (in common with many other organists, I feel sure) had experience of this with such a simple little anthem as Farrant's "Lord, for Thy tender mercies' sake"; and I know one man whose life was entirely changed by listening one Sunday evening to my choir in Stainer's "What are these." But there is no need to labour the point in these columns. The cleric who taboos the anthem is generally a very poor creature, jealous lest the choir have any of the praise (even for doing good) which he thinks ought to be all his own. He is the sort of person who cuts down the hymns that he may bore his hearers to death with a long sermon. I know him by painful experience!

Fortunately there are not many clerics of that sort in these enlightened days. In fact, there is a growing desire to give more and more scope, more and more encouragement to both organist and choir. A few months ago some words of cheering and very necessary commendation were printed in the *Church of Scotland* magazine, *Life and Work*, on the

subject of church organists. But the choir also deserves well of the Church, and I am glad to see that it, too, has been receiving due recognition in the same influential pages. In some few cases the choir singers are paid—as the minister and the organist are—but their work is not on that account less to be appreciated. Only a vulgar mind would offer such a judgment. The professional members of our church choirs—Presbyterian or Nonconformist—are often among the most devoted and interested friends of the church: an example to the rest of the choir in the decorum and reverence of their manner, as much as in the finished carefulness of their singing.

There can indeed, as the writer in the *Church of Scotland* magazine observes, be no greater mistake than to suppose that it detracts in any degree whatever from the spontaneity and worth of a church's music that it is led by a choir which, as a whole or in part, receives remuneration for its services. After all, what difference is there in principle between paying the choir and paying the minister or the organist? The voluntary members of church choirs also deserve far greater appreciation than is sometimes shown to them. They are often confined to the study of such music as gives them little or no training in the art; and if they do render a difficult piece, the cynic is generally ready to say that it is sung for their own glory rather than to help the congregation's worship. They attend the weekly practice often at considerable inconvenience. They make their regular Sunday attendance (and how regular many of them are!) a very binding duty. And it is by their help that the musical service of a church is made hearty and uplifting, as otherwise it could not be. A writer in a daily journal noticed recently that those who served the church in the choir were very rarely referred to in an Intercession, while Sunday school teachers and district visitors and other workers were often prayed for by name. This is as true as it is suggestive. Happily those who know best the relative value of the work of our church organisations make no such mistake.

J. CUTHBERT HADDEN.

## Advice to Young Composers.



THE world is full of young musicians anxious to gain a reputation as famous composers. Some have studied carefully and well; others have a "little knowledge" only.

To both, and especially to the latter, a few words of advice may be useful.

In the first place, a thorough knowledge of the technic of the art of composition is essential. No natural flow of melodic ideas can atone for the lack of this. A course in harmony, followed by systematic work for some months in counterpoint, should be a *sine qua non*. One has but to listen critically to operas, anthems, or even piano music

of the modern school, to notice that melodic bits and designs are everywhere springing up in what are supposed to be accompaniment parts, and that they are not blind followings of the chief melody in thirds, sixths, etc. In other words, it is counterpoint.

Also, it is as essential for a composer as for a minister to "stick to his text." In music more than in oratory a person gifted with a flow of ideas is apt to go off on a tangent, to be diffuse, and to make use of too many ideas, or certainly of some that are quite out of keeping with the original theme or design. A main theme, pregnant and suggestive, not blindly repeated, adorned to a sufficient extent, but



not smothered with ornamentation, set off and contrasted with side themes which never overshadow the main one, then working up to a suitable climax—not too great if the piece is on a small scale—then let the composer draw to a close and stop. Some classic writers, like Schubert, found this last the hardest thing of all to do. In fact, the ground plan here sketched out will answer for even a simple piece, such as a nocturne or a waltz.

Would-be composers are reminded, too, of two things: first, that the mere shifting about or rearranging of notes in an old theme does not constitute a new theme; second, that the world is very, very tired of constant tonic, dominant, and sub-dominant harmonies.

Then a composer is always partial to his own work. He should learn to distrust the value of his own efforts or the plaudits of admiring friends and submit his manuscripts to a competent critic.

The person who is too easily satisfied with himself never scales great heights in composition or performance.

We can never expect to make great progress in artistic composition until it is regarded as a study to be pursued under great masters, and with a lofty devotion to a high ideal. Both the writer with the keen scent for an instant bag of ducats for a new manuscript, and the man of long hair who soars continually through the impractical ethereal heights of diminished sevenths and augmented fifths, need the plain calling-down of a stern critic. Art calls, and with more insistent voice each year, for artistic composition and the permanent shelving of the great army of machine writers and rehashers. To have something new and vital to say, and then to say it well, seems a simple thing, but it calls for the work of the greatest artists.

## Two Capable Choirs.

THE following particulars of good work done by these choirs will be interesting to our readers:—

### Farnworth Congregational Church.

We are a choir of about thirty-five voices; we and our predecessors have cultivated good music for a century past, and our congregation accepts our efforts in the calm spirit of toleration, characteristic of congregations. In common with all good choirs, we provide special music for festival occasions, but the following episode may possess a little interest for readers interested in choir work.

Circumstances prompted our pastor, who, by the way, is a most excellent friend of ours, to hold a Watch-night service, but circumstances failed to prompt him to think of it until the previous Sunday, when he mentioned his scheme to us, and his scheme was as follows:—The usual evening service, 6.30 to 8; concert, 8 to 9.30; organ recital, 9.30 to 10.15; lantern exhibition (sacred scenes and hymns), 10.15 to 11; Watch-night service, 11 to 12.5. We represented to him that human endurance—human vocal endurance, that is—was no match for six hours' work on end. The justice of our representation was immediately recognised, and we were granted permission to absent ourselves from the ordinary evening service (6.30 to 8), provided we would sing from 8 to 9.30; we were also told that we need not attend the Watch-night service. This was a fair enough offer, and we closed with it. The Christmas season, however, is not propitious for choir practices, indeed, our traditions grant us one of the few holidays of the year that week, so our concert had to be given without rehearsal; but we were equal to the occasion, and our performance appeared to give pleasure to our audience. Here is the programme:—

Solos: "But Thou didst not leave," "He was depised," "Comfort ye," "Every valley," "I know that my Redeemer" (Handel), "When I survey," "Our blest Redeemer" (Farmer). Concerted pieces: "O for the wings" (Mendelssohn), "Before

Jehovah's awful throne" (Madan), "The clouds that wrap the setting sun" (unaccompanied) (Reay), "Brightest and best" (Meadows-White), "Sound the loud timbrel" (arranged from Avison), "The long day closes" (unaccompanied) (Sullivan), "Come to the manger" (carol, arranged by Waddington), "The Angelus Bell," modern carol (R. Legge), "I saw three ships" (traditional carol).

Our impromptu concert presents two morals, one that may be read by church authorities, another that will be better understood by choir masters. Church authorities may learn that a well-treated choir is always willing to do its best at short notice, while choirmasters will appreciate that it is well to train a choir so that, if need be, it can work at very high pressure.

### Reigate Congregational Church.

#### A YEAR'S WORK.

The choir of this church (a Crystal Palace prize choir) finished a busy year with a concert in the schoolroom on the 30th December. This was the first of a series of Saturday night popular entertainments, which are to be given weekly during the remainder of the winter months. These concerts have proved very successful in the adjoining town of Redhill, and judging from the reception given to the effort under notice, a like success awaits the scheme at Reigate. The first concert of the year given by the choir was at the King's Hall, Redhill, on January 21st, and consisted of part-songs (chiefly from the N.C.U. Festival Book of 1904), songs, mandoline solos and duets, and recitations by various members of the choir. This concert was repeated in most of its details at Dorking on March 9th, when in spite of pouring rain, a large audience assembled and accorded the choir an enthusiastic welcome. Between £7 and £8 were realised by this effort for the Piano Fund of the Dorking Church.

On Good Friday evening, Part II. of the Messiah was given in the church before a crowded congrega-

tion. The choral work was well sung by the choir, the organ accompaniments being in the capable hands of Mr. W. E. Bartlett, F.R.C.O. Miss Maggie Davies, the Welsh contralto, being in the neighbourhood, kindly gave her services, and added greatly to the success of the performance.

April 28th found the choir singing part-songs, etc., at the Public Hall, in aid of the Girls' Guild Funds, and on May 20th they joined the great festival choir at the Crystal Palace, besides competing unsuccessfully in the competition in the morning. All spent a most enjoyable day.

After a few months' rest, preparations were made for an Invitation Concert of a miscellaneous order, which was given on the 29th November to a large audience, which frequently expressed great delight. The choral work of the first part consisted of choruses from the festival books, viz., "Lord, Thou alone art God" (St. Paul), "Blessed are the men" (Elijah), and Sullivan's "Say, watchman, what of the night." The second part opened with two part-songs, entitled "To the sea," and "The oars are plashing"; later the harmonised Scotch airs, "Lassie, wad ye lo'e me," and "The Birks of Aberfeldy" were taken, and "The bells of St. Michael's Tower," and "Now pray we," brought a most successful concert to a close. Almost without exception the choral numbers were admirably rendered, all the choir being in excellent voice. The humorous glees were, of course, very popular.

This programme was repeated on December 13th with slight alterations at Parkgate, a village station about seven miles away from Reigate, and the locals seemed delighted. The choir certainly enjoyed it, and not least the journey, which had to be made by brake, the time going and returning (especially the latter) being occupied by the singing of carols, etc.

As already mentioned, a very useful and successful year's work was concluded on the 30th December, when the outstanding feature was the splendid singing of Miss Grace Buckland, who, in "Angus Macdonald," fairly took the house by storm. Miss Griggs has been the accomplished accompanist on most occasions, and Mr. F. J. Buckland, the organist, has conducted.

#### THE LEEDS CHOIR IN PARIS.

THE long talked of visit of the Leeds Choir and the London Symphony Orchestra to Paris took place last month and proved highly successful. The French critics wrote in the highest terms of the quality of the singing in the two performances given on January 10th and 12th. At the first concert Sir Hubert Parry's "Blest pair of sirens" was given; but the triumph of the choir was in one of Bach's Motets, which was magnificently rendered. Handel's chorus, "The horse and his rider," was also finely sung. At the second concert "The Challenge of Thor," from Elgar's "King Olaf," was given with much spirit. The selections from Sir Charles Stanford's "Requiem" were most favourably received, but the passages from Bach's grand Mass in B minor, and Beethoven's Ninth Symphony, were the gems of the programme. The soloists were Miss Perceval Allen, Madame Marie Brema, Mr. John

Coates, and Mr. Braun. Good choral singing is rare in France, so the Parisians were perhaps more struck with the choir than the orchestra, though the latter came in for much praise. Sir Charles Stanford conducted, but Mr. M. Colonne conducted some of the orchestral work. At the close of the second concert there was a scene of great enthusiasm. Shouts of applause broke out. Choir, orchestra, soloists, and conductor were kept ten minutes on the stage acknowledging the cheers. A gigantic golden palm-leaf, tied with red, white, and blue ribbons, was presented to Sir Charles Stanford, and the enthusiasm broke out afresh. "God save the King" was played, French people joining in. The "Marseillaise" followed, which the English part of the audience took up. The chorus waved handkerchiefs and programmes, the audience cheered and waved hats, then at last tore itself away. No foreign musicians have ever had so fine a reception in Paris before.

#### HOW TO INTRODUCE A NEW HYMNAL.

THE wise way in which the Folkestone Wesleyans have introduced their new Hymnal may serve as an example. In their Circuit Magazine we read that the Church has had its first year's experience with the new hymn and tune book. It was introduced at a special service held on October 18th, 1904, at which the choir gave a selection of new hymns and tunes, which, in many cases, have since become popular. For a while the arrangement of the musical part of our public services was not an easy matter. In the first place, our ministers, discarding for a time most of the old favourites, desired to introduce the beautiful new hymns of the book. Many of these are of irregular metre, and set to new tunes. In the second place, the choir and members of the congregation who had their own tune books, very properly desired that as often as possible we should have the tunes which are set to the hymns. Many tunes set to old hymns were new and strange to us. Then, thirdly, there was the manifest danger that if there was a too frequent use of new music, congregational singing would seriously suffer. We, therefore, resolved at the commencement that, as a rule, we should try to avoid having more than two new tunes in any service; that there should not be a new tune at the beginning or at the end of the service, and that one other hymn, at least, should be set to a tune known to the congregation. Whenever possible we have kept to this understanding, and we think that, though we may have tried the patience of some of our friends sometimes, in having tunes other than those set to the hymns, we have conserved the power of our congregational singing, and saved ourselves from any just censure or seriously adverse criticism. Since the introduction of our new tune book we have used 281 tunes. 163 of these tunes may be called new to the choir and congregation, because they were not found in our old book. Some of them, however, have been in use in the Sunday Schools, and in other congregations, and were, therefore, fairly familiar. If liberal allowance be made for such, there still remain a large number of absolutely new tunes, which have been introduced for congregational use after preparation by the choir. This is a good record of work for the first year.

## Music at Kilburn (Quex Road) Wesleyan Church.



**A** VISITOR to Kilburn in search of places of worship would count Quex Road as a happy "find," for no less than three churches, although of widely different tenets, are to be found almost side by side. The Wesleyan Church stands first, and attracts attention by its spacious court and pillared front, as striking in its way as the larger Roman Catholic Church, which is its near neighbour. The Unitarian Church Hall stands next, and, of course, each attracts a congregation. To stand for Evangelical Protestantism in such surroundings is not without its difficulties, and the retention of the young people, in view of the ornate ritual of the Roman Church, with its attractive musical features, is likely to be a special development of the church's activities. Happily there is no need for the young folks to stray in search of good music, for the Kilburn Wesleyan choir take high rank in the musical circles of the district, and the services at the Quex Road are, consequently, of an enjoyable order. In the evening, when the service is of an "evangelistic" character, the work is simpler than at the morning service, when chant and Te Deum and anthem find their proper place in the people's worship.

A recent visit to see the choir at work proved to be a very pleasant experience, the service being attractive from its commencement to its close. It struck the visitor that matters would have started better had the choir entered together, rather than find their places singly, thus causing some slight confusion. The restlessness of the few minutes preceding the service might well be spared, were it possible to arrange for the choir to meet beforehand.

But, once the service commenced this memory was quickly obliterated by the excellence of the choir's singing, and the heartiness with which the congregation joined them in hymns of praise.

The new Methodist Hymnal is in use at the church, and the opening hymn was No. 648 ("Lord of the worlds above") to "Christ-

church"—a good commencement. The psalm (46) was chanted to "Smith in D" (Bristol Chant and Anthem Book, No. 39), with good precision. The Te Deum, "Winchester in F" (also from the Bristol book), was excellently sung—the congregation being sufficiently familiar with the composition to take part in its rendition. The lesson was followed by a bright little address to the children by the minister, Rev. E. A. Buchanan, on "All's well that ends well." Hymn 465 was sung to Dr. Gauntlett's tune, "Deliverance"—the unusual metre (7.7.4.4.7.7.4.4.7.) being no bar to its happy rendering. The third verse received appropriate treatment, the song of victory being well worked up.

The anthem was Sullivan's "Hearken unto Me, My people," in which the opening passage, "Hearken unto Me," was taken by tenors and basses in unison with clear enunciation, and very good blend of voices. The chorus singing was excellent, the "attack" specially good, and expression admirable; the sustained *piano* passages were well sung, with good judgment; the *pianissimo* passage, "For a law shall proceed, etc.," being perhaps the best of the whole—the organ accompaniment finding its due place with fine judgment. The *allegro*



MR. HARRY WILMOT.

*vivace* movement was brightly sung. The cumulative force of the repeated phrase "for ever," which closes the anthem, being the subject of fine treatment.

The minister's sermon was good, and welcome for its clear and helpful message.

The closing hymn, No. 694 (to "Sawley" reharmonised), contained some lines specially applicable to hearty co-operation between pulpit and choir-gallery:

"Let each his friendly aid afford,"

was one, and

"Help us to build each other up,  
Our little stock improve,"

were others, which ought to mean much, but which sometimes fail to have their full effect.

The organist and choirmaster is Mr. Harry Wilmot, and he was found to be keenly enthusiastic in his work. Appointed some seven



years ago, when only twenty-four years of age. Mr. Wilmot's youthful vigour was directed to "perfecting the praise," and he gathered around him a choir who were devoted to their work and their leader with very excellent results. Previous experience at Barking Road was found useful in the larger sphere, and the choir was placed on a business basis, and committee and officers appointed. Choral work of a good class was put in hand, and Stainer's "Crucifixion" was rendered, and has been repeated annually during the last four years. "Ruth" and "Hear my prayer" have also been rendered, and last December there was a first-class performance of the "Hymn of Praise," with Miss Maggie Purvis and Mr. Chas. Saunders as principals—each of whom were very gratified at the excellent choral work of the choir. Mr. H. L. Balfour, F.R.C.O., who presided at the organ, wrote a very complimentary letter of encouragement to Mr. Wilmot, who is rightly pleased at that recognition of his abilities as a choir trainer.

Mr. Wilmot and his choir have co-operated

with the Hampstead Nonconformist Choir Union in rendering "The Messiah," "St. Paul," "Elijah," "Last Judgment," "De Profundis," etc.

For the annual concerts a special feature is the rendering of selections from operas—"Faust," "Lohengrin," "Tannhäuser," etc., being put forward on occasions; while the "Golden Legend," "Belshazzar," "Rose Maiden," "Twelfth Mass," and other works have also been brought into practice and subsequently performed. There has also been a very fine selection of part-songs at the various choir concerts, the programmes of which were available for our inspection.

It was pleasant to learn that an excellent feeling exists between the church authorities and the choir, who do not lack signs of appreciation on the part of the church and congregation.

Mr. Wilmot, when furnishing some of the details noted above, was loud in his praises of his excellent secretary, Mr. George Gathercole, who takes a deep interest in the choir, and is untiring in his energetic help to the leader.

## Recital Programmes.

GLASGOW.—Tollerross U.F. Church, by Mr. Daniel Patterson, A.R.C.O. :—

March from First Suite, Op. 113 .. ..	Lachner
"Sunset" Melody .. ..	C. Vincent
"Bells of Dunkirk" .. ..	Turpin
Fugue in B minor .. ..	Bach
Barcarolle .. ..	S. Bennett
Chaconne .. ..	Durand
March for a Church Festival .. ..	Best

LONDON.—In Brixton Independent Church, by Dr. A. L. Peace :—

Organ Concerto, D minor and major .. ..	Handel
Allegretto, B minor .. ..	Schumann
Prelude and Fugue, E major .. ..	J. S. Bach
Introduction and Air with Variations, "The Harmonious Blacksmith" .. ..	E. T. Chipp
Offertorio para organo, from the "Museo Organo Espanol" .. ..	N. Ledesma
Marche "Hongroise," G minor .. ..	C. Deliaux
Concert Fantasia for the Organ, No. 2 .. ..	A. L. Peace
Overture, "Le Siege de Corinth" .. ..	Rossini

LONDON.—In the Wesleyan Church, Herne Hill, by Mr. Arnold R. Mote, B.A. :—

Marche d'Hamlet .. ..	Thomas
Andante with Variations .. ..	Mendelssohn
Introduction, Act III., "Lohengrin" .. ..	Wagner
Berceuse in D .. ..	Lemare
Fugue à la Gigue .. ..	Bach
The Question .. ..	Wolstenholme
Gavotte, "Carnation," Op. 13 .. ..	Mote
"Spring Song" .. ..	Hollins
Festal March, Op. 80 .. ..	Calkin

STOKE NEWINGTON :—In the Presbyterian Church, by Mr. Harold E. Darke, A.R.C.O. :—

Corde Natus Ex Parentis .. ..	C. W. Pearce
(Symphonic Poem on the Ancient Melody of the Office Hymn for Christmastide).	
Chaconne .. ..	C. V. Stanford
Prelude Fugue, No. 1, in C minor .. ..	Mendelssohn
Fantaisie in E flat .. ..	Saint Saens
Choral Vorspiele—	
(a) "Schmücke dich, O liebe Seele" .. ..	Bach
(b) "Wir glauben All, an einen Gott" .. ..	Bach
Pastorale (from the "Light of the World") .. ..	Sullivan
Largo (from the "New World" Symphony) .. ..	Dvorak
Toccata .. ..	D'Eury

CARDIFF.—In Richmond Road Congregational Church, by Mr. W. Wolstenholme, Mus. Bac. :—

"Choral Song" and Fugue .. ..	Wesley
Allegro in F sharp minor and Scherzo Symphonique in C .. ..	Guilmant
Overture, "Mireille" .. ..	Gounod
Allegro Cantabile and Toccata from Symphony 5 .. ..	Widor
Cantilène in A flat, Prelude in F, and Festival Toccata in B flat (MS.) .. ..	Wolstenholme
Improvisation on a given Theme .. ..	

LONDON, S.E.—In Manor U.M.F. Church, by Mr. A. Percy Pomeroy :—

Toccata in F .. ..	Bach
Variations on Two Christmas Themes .. ..	Guilmant
Andante and Allegro from "Cuckoo" and "Nightingale" Concerto .. ..	Handel
Cantique d'Amour .. ..	E. H. Lemare
Toccata from Fifth Symphony .. ..	Widor

## The Equipment Requisite for a Present-Day Organist.

BY J. R. GRIFFITHS, MUS. BAC.



HERE is a wide difference between the equipment of an organist of to-day and that of an organist of, say, forty years ago. In those days the average congregations were anything but musical. In some cases, it is true, there were some that were fond of music; but it is one thing to be fond of a subject and quite another to have a practical knowledge of it. Consequently, in those "good old days," when the service music consisted mostly of hymn tunes in the Nonconformist places of worship, and of tunes and chants in the Episcopal, but little demand was made upon an organist beyond the playing of such music and the execution of a few voluntaries. Even the latter consisted mostly of airs and choruses from the oratorios; and if an organist could manage to get through Handel's Hallelujah Chorus and Haydn's "The Heavens are telling," and other similar pieces, he was considered quite up to the average standard of ability. (Naturally these remarks do not refer to the organists of cathedrals, nor to those of specially musical churches: places of worship such as these must be regarded as exceptions, and as having no bearing upon the point at issue.)

But to-day this state of things has altered considerably. And though there are, of course, thousands of churches still where the duties of an organist are not a whit more onerous than those described above, there are at the same time hundreds of churches, both Nonconformist and Episcopal, where the services and the musical functions are of sufficient importance to warrant their engaging organists of the very highest standing in the profession, men whose names in many instances are as familiar as household words. A large percentage of such men possess University degrees, or hold diplomas from the Royal Academy of Music, the Royal College of Organists, or the Royal College of Music. Now, what does all this point to? Surely it is evidence that the service music in an increasingly large number of churches has become more varied, and demands a higher standard of execution: that the musical intelligence of the pew has increased: and that the demand for Organ Recitals, Oratorio Performances, Musical Lectures and so forth has become greater. In London there are scores of churches where organists of great executive ability are to be heard, Sunday by Sunday. And it is safe to say that there is now not a town or seaside resort of any importance in Great Britain where at least one such organist may not be heard.

It is not our present purpose to enquire how this change has been wrought. Doubtless much of the progress made in the technique of organists is due to the splendid work done by the Royal College of Organists. Doubtless, also, much of the improved

taste on the part of the members of the congregation can be traced to the spread of education during the last thirty-five years. But whatever the cause, or causes, the fact remains that the technical equipment demanded of a professional organist nowadays is immeasurably greater than it was four or five decades ago. This being so, it may not be uninteresting nor unprofitable if we attempt to describe of what this equipment consists.

First of all, such an organist must be a *good pianist*. To the casual observer this statement will probably appear strange, if not absurd. But it is true. If an organist be properly trained he must receive a good grounding in piano technique before he touches an organ at all. Indeed, the greater part of finger technique must be obtained on the piano. This is absolutely necessary for an organist who attempts to give renderings of modern organ music, and of those innumerable adaptations of piano and orchestral music wherein scale and arpeggio passages figure largely. But it is necessary from another standpoint, namely that of teaching. The probabilities are that for each organ pupil he receives, he will get at least ten piano pupils, and it is of the highest importance, both on his own account and that of his pupils, that he should be able to give a good account of himself in this essential part of his daily work. Moreover, he will frequently be called upon to accompany at concerts, and he must be able to do so as a *pianist*, and not in the style of a mere organist.

*Secondly*, he must, of course, be thoroughly proficient on his own special instrument, the organ. His feet must be as nimble as his fingers, and he must have both entirely at his command. He must be acquainted with all styles of organ compositions, and be as much at home in the fugal German and in the solid English styles as in the lighter French and Italian style. He will probably add to his knowledge some idea of organ construction, and, of course, he will become accustomed to the varying action-mechanisms — tracker, pneumatic, and electric. He will make himself master of the intricate effects brought about by an ever-increasing array of couplers, and be able to make his stop-changes with lightning-like rapidity and decision. In addition to this perfect command over his instrument, he will study to a nicety the art of accompanying both the choir and the congregation, giving just the requisite amount of organ tone to support and keep in tune the voices; he will, by his clear phrasing, keep the congregation from dragging; and last, but not least, he will so adapt his accompaniment to the words being sung, that their meaning shall stand out prominently, and the worshippers shall be unconscious of anything but the act of devotion.

*Thirdly*, he must be an expert choir-trainer.

Whether he has a good voice or otherwise, he must have a fair knowledge of the vocal mechanism, and he must know by observation and experience what correct vocal tone is, and *how to obtain it from his choir*. He must be able to give clear directions as to breathing and phrasing; likewise to hear all four parts at once, and to follow their progress separately and combined; also to know how to obtain a good balance of tone, and clear enunciation of the words. And beyond all this knowledge he must know how to express himself clearly at rehearsals, and how to teach so as to gain the results he wishes.

*Fourthly*, he must have a good working acquaintance with harmony and the rules of composition. It will happen, frequently, that his "in-voluntary" will be too short, and that he will have occasion to improvise at the end of it: or that he will have to extemporise an introduction to an anthem. To do this properly necessitates a knowledge of something more than the mere filling up of a figured bass or the harmonisation of a melody. A knowledge of "form" is essential. One means of attaining this power is to put oneself in training for a diploma, such as that of a Fellow of the Royal College of Organists, or for a University degree. To an organist such as we are describing, harmony must literally as well as metaphorically, be at his finger ends.

*Fifthly*, and lastly, he will need to have a knowledge of orchestration if he wishes to make his accompaniments instinct with life. The man who looks at his instrument in the light of an orchestra possesses a power which is felt and appreciated, and his knowledge is valuable if for no other reason than giving varied tone colour to his playing. But as

the love of orchestral music is rapidly spreading over England, and oratorio performances are more and more accompanied by an orchestra, it is becoming imperative that a qualified organist should know not only how to conduct his choir, but also how to conduct an orchestra.

Thus, briefly, five important items in the equipment of a present-day organist. There are others, too, which will occur to the mind of the thoughtful reader. Thus, a knowledge of temperament and acoustics will occasionally come in useful; the study of a Continental language will make a man more careful in the matter of enunciating and expressing his own; and a course of musical history will often—very often—provide interesting and appropriate bits of information for the choir rehearsal.

All the subjects which have been mentioned as helping to equip an organist for his profession can, of course, be acquired by an industrious, enthusiastic musical student. But in addition to these *acquired* qualifications, there are others which must be regarded as *innate*. Concerning these latter we may say at once: happy is the man who is blest with long fingers, a good ear, and a good voice! And thrice happy he who, in addition has inherited patience, tact, good humour, presence of mind, powers of observation, a devotional spirit, and that rare gift, the sense of the artistic! If any would-be organist is minus the larger portion of these inborn advantages, we would earnestly advise him not to court disaster, seeing he is so seriously handicapped at the outset. Probably no other profession, if we except the medical, needs such an extensive equipment as that of a fully qualified professional organist. And most surely, without exception, none is so badly remunerated!

## The Improvement of Popular Musical Taste in England.



R. ARTHUR E. GRIMSHAW dealt with this subject at the Lowestoft meeting of the I.S.M. The "heads of discourse" were: On the capacity of the working classes to appreciate good music; on some wasted opportunities; Corporation grants; German "Societies of Friends of Music." Mr. Grimshaw said he believed that in the matter of popular musical taste there was at present strong cause for both rejoicing and complaint. Mr. Grimshaw first explained the working of the Hamburg Society, in connection with which importance was given to the construction of programmes, that they should be both instructive and improving. The Hamburg Society of the Friends of Music, nearly 500 members, or patrons, each paid £1 a year subscription, and the Hamburg Corporation, on condition that five popular concerts were given by the permanent orchestra, allowed the Society an annual grant of £1,000. It was high-class music

which was played. In the example of the Hamburg Society, he thought they had a practical demonstration of what musical amateurs could do for their own city if they wished, and what a Corporation might do to help them. Mr. Grimshaw urged the attendance of the children at rehearsals by good orchestras; he believed it would be a splendid thing from an educational point of view.

Alluding next to brass bands at out-door concerts, and their programmes, Mr. Grimshaw pleaded for high-class music. He maintained that many programme arrangers distinctly underrated popular musical taste. Mr. Grimshaw claimed that good class music should be accompanied with annotations, that the listeners might know something of the character of the pieces performed. That was done for the rich; why not for the poorer? He favoured musical lectures, which were calculated to arouse an immediate interest in any subject, and these could be made the more useful if accompanied by piano



or vocal illustrations. In a reference to street pianos, Mr. Grimshaw designated them a nuisance, and regretted that so many of them played low-class music, which conveyed a train of degrading ideas. He thought that the clergy and temperance workers, who so vigorously denounced drunkenness, might profitably employ some time in endeavouring to work a reform in the domain of Hooligan song literature. He suggested that street pianos should

be under municipal control—as to the class of music played. He would suggest that one great step towards the “reforms” he had indicated as desirable would be the formation of Societies of Friends of Music in our towns; and, concluding, he expressed the hope that the I.S.M. might sooner or later see fit to concern itself to some definite purpose in the important matter of popular musical taste and its advancement.

## A Boy Organist.



WE learn from *The Christian Commonwealth* that the congregation of United Free St. George's, Edinburgh (Rev. Dr. Whyte's), had on a recent Sunday the unusual experience of seeing a boy in an Eton

collar officiating at the fine organ, in the place of Mr. Hollins, the celebrated blind organist. The youthful performer accomplished his responsible duties with complete self-possession and evident mastery of the instrument, and at the close of each service a large number of the congregation paid him the compliment of waiting until his concluding voluntary was at an end. In the morning he played the “March of the Priests” (Mendelssohn), while in the evening he treated his audience to an improvisation on the theme supplied by the tune of the closing hymn.

Master Ernest MacMillan is only twelve years of age. He is the son of the Rev. Alexander MacMillan, of St. Enoch's Presbyterian Church, Toronto, who is spending a holiday of some months in his native city of Edinburgh. Mr. MacMillan, too, is musical. Some years ago, when the Church Hymnary was being prepared by a joint committee of the Scottish Presbyterian Churches, he was sent as one of two representatives of the Canadian Presbyterian Church to co-operate with the committee, and afterwards, when the Canadian Church determined to issue a new hymn-book of their own, Mr. MacMillan superintended its publication. His present visit to Scotland is being utilised by him in the service of his Church by securing suitable young men to supply the constantly growing need of the vast North-West for ministers and missionaries.

Even as an infant Master Ernest showed unusual susceptibility to the influence of music, and, grow-

ing up as he did in a musical household, he became familiar with its production long before he began to receive any formal lessons. At the age of ten he took a course in organ-playing from Mr. Arthur Blakely, one of the most distinguished of Canadian organists. At a still earlier date, when only nine years of age, he had played at the jubilee celebrations of the St. James's Square congregation, Toronto. Since then he had twice played at Easter festivals in the Masie Hall, a large building holding more than 4,000 people. He plays Handel, Mendelssohn, Bach, and Wagner with great ease and feeling, and has even tried his hand as a composer. In a recent number of the *Toronto Globe*, it is stated that one of his “Meditations” has been played as a voluntary in one of the principal churches in that city. Since coming to Edinburgh, he has taken some lessons with Mr. Hollins, who thought so highly of his powers that, having occasion to be out of town over a Sunday, he left him in full charge of the musical part of the service at St. George's. He has also played the concluding voluntary in St. Giles's Cathedral. When he returns to Toronto, in the early summer, he will



MASTER ERNEST MACMILLAN.

By kind permission of *The Christian Commonwealth*.

complete his school education and probably take classes in the Toronto University, after which it is intended that he shall take the full organ course in the London Royal College of Music.

In spite of his remarkable precocity as a musician, Ernest MacMillan is a thoroughly natural and wholesome boy, free from affectation or conceit. His parents have most wisely prevented him from being advertised or lionised, and for one invitation to perform that he accepts, nine are declined. There is every reason to hope that his gift will prove to be no mere precocity, but one which will ripen and deepen as the years pass.

# Why seek ye the living among the dead?

## Anthem for Easter.

Composed by J. ALLANSON BENSON.

"MUSICAL JOURNAL" OFFICE, 22, PATERNOSTER ROW, E.C.

Luke XXIV 5, 6. 1st Cor. XV. 20.

Col. III. 1, 4. — 1st Cor. XV. 57.

Price 2d

Sol Fa 1d

*Allegretto. ♩ = 108.*

SOPRANO. 

ORGAN. 

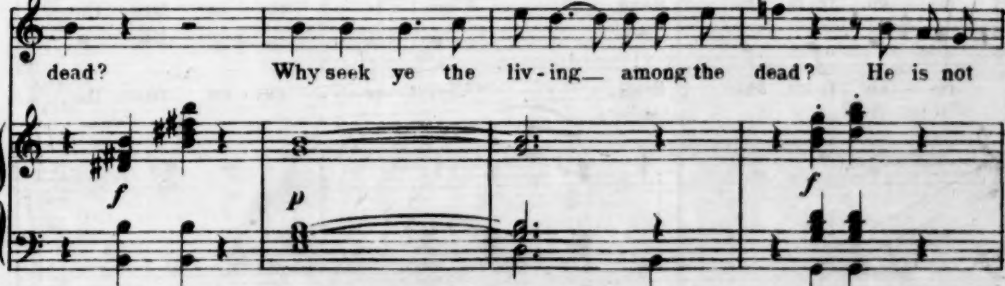
*And. dopp.*

*Recit. Soprano or Tenor voice.*



Why seek ye the liv - ing — a-mong the

dead? Why seek ye the liv - ing — among the dead? He is not



*a tempo*

here, He is not here but is ris - - -

*p* *cresc.*

**CHORUS.**

SOPR. -en! Christ is ris-en, Christ is

ALTO. Christ is ris-en, Christ is

TENOR. Christ is ris-en, Christ is

BASS. Christ is ris-en, Christ is

Christ is ris-en, Christ is

ris-en from the dead, Christ is ris-en from the

ris-en from the dead, Christ is ris-en from the

ris-en from the dead, Christ is ris-en from the

ris-en from the dead, Christ is ris-en from the



dead, and be - come the first - fruits of them that slept, the

dead, and be - come the first - fruits of them that slept, the

dead, and be - come the first - fruits of them that slept, the

dead, and be - come the first - fruits of them that slept, the

first - fruits of them that slept.

first - fruits of them that slept.

first - fruits of them that slept.

first - fruits of them that slept.

Christ is ris - en, Christ is ris - en from the

Christ is ris - en, Christ is ris - en from the

Christ is ris - en, Christ is ris - en from the

Christ is ris - en, Christ is ris - en from the

dead, and be - come the first - fruits of them that slept, be -

dead, and be - come the first - fruits of them that slept, be -

dead, and be - come the first - fruits of them that slept, be -

dead, and be - come the first - fruits of them that slept, be -

come the first - - fruits of them that

come the first - - fruits of them that

come the first - - fruits of them that

come the first - - fruits of them that

slept.

slept.

slept.

slept.

## QUARTETT. Listesso Tempo.

If ye then be ris - en with Christ, seek those

If ye then be ris - en with Christ, seek those

If ye then be ris - en with Christ, seek those

If ye then be ris - en with Christ, seek those

*p* Sw.

things which are a - - bove; If ye then be

things which are a - - bove; If ye then be

things which are a - - bove; If ye then be

things which are a - - bove; If ye then be

Clar.

ris - en with Christ, seek those things which are a - -

ris - en with Christ, seek those things which are a - -

ris - en with Christ, seek those things which are a - -

ris - en with Christ, seek those things which are a - -



bove. When Christ who is our life shall ap -

bove. When Christ who is our life shall ap -

bove. When Christ who is our life shall ap -

bove. When Christ who is our life shall ap -

*pp*

pear, When Christ who is our life shall ap -

pear, When Christ who is our life shall ap -

pear, When Christ who is our life shall ap -

pear, When Christ who is our life shall ap -

Fl. Gt. Sw.

*cresc.*

pear, Then shall ye al - so ap - - pear

pear, Then shall ye al - so ap - pear with

pear, Then shall ye al - so ap - pear with

pear, fl. Then shall ye al - so ap - pear with

*mf* *cresc.*

with Him in glo - - ry, ap -

Him, with Him in glo - - ry, ap -

Him, with Him in glo - - ry, ap -

Him, with Him in glo - - ry, ap -

*rall.*

pear with Him in glo - - ry.

pear with Him, with Him in glo - - ry.

pear with Him, with Him in glo - - ry.

pear with Him, with Him in glo - - ry.

CHORUS. Tempo Primo.

Thanks be to God, *rall.* Thanks be to God,

Thanks be to God, *rall.* Thanks be to God,

Thanks be to God, *rall.* Thanks be to God,

Thanks be to God, *rall.* Thanks be to God,

Thanks be to God, *ff rall.* Thanks be to God,

Allegro vivace.  $\text{♩} = 144$ .

Thanks be to God, Thanks be to God, who  
 Thanks be to God, Thanks be to God, who  
 Thanks be to God, Thanks be to God, who  
 Thanks be to God, Thanks be to God, who

giv-eth us the vic-to-ry, Thanks be to God, who  
 giv-eth us the vic-to-ry, Thanks be to God, who  
 giv-eth us the vic-to-ry, Thanks be to God, who  
 giv-eth us the vic-to-ry, Thanks be to God, who

giv-eth us the vic-to-ry through our Lord Je-sus  
 giv-eth us the vic-to-ry through our Lord Je-sus  
 giv-eth us the vic-to-ry through our Lord Je-sus  
 giv-eth us the vic-to-ry through our Lord Je-sus



Christ. Thanks be to God, Thanks be to

Christ. Thanks be to God, Thanks be to

Christ. Thanks be to God, Thanks be to

Christ. Thanks be to God, Thanks be to

God, who giv-eth us the vic-to-ry through our Lord

God, who giv-eth us the vic-to-ry through our Lord

God, who giv-eth us the vic-to-ry through our Lord

God, who giv-eth us the vic-to-ry through our Lord

Je-sus Christ. Thanks be to God, Thanks

Je-sus Christ. Thanks be to God,

Je-sus Christ. Thanks be to God,

Je-sus Christ. Thanks be to God,

— be to God, who giv-eth us the vic-to-ry through

Thanks be to God, who giv-eth us the vic-to-ry through

Thanks be to God, who giv-eth us the vic-to-ry through

Thanks be to God, who giv-eth us the vic-to-ry through

our Lord Je-sus Christ. Thanks be to

our Lord Je-sus Christ. Thanks be to

our Lord Je-sus Christ. Thanks be to

our Lord Je-sus Christ. Thanks be to

God, Thanks be to God, who giv-eth us the

God, Thanks be to God, who giv-eth us the

God, Thanks be to God, who giv-eth us the

God, Thanks be to God, who giv-eth us the

vic - to - ry through our Lord Je - sus Christ.

vic - to - ry through our Lord Je - sus Christ.

vic - to - ry through our Lord Je - sus Christ.

vic - to - ry through our Lord Je - sus Christ.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.

A - men.





## Is Modern Music Decadent?



R. H. A. KEYSER, A.R.C.M., read a paper on this subject at the recent meeting of the I.S.M. He said there were several reasons why modern music, especially orchestral music, showed deterioration. One cause was that many students at their musical colleges, almost directly they left, attempted compositions altogether beyond them. They wanted to run before they could walk—to begin where Beethoven and Wagner left off—and that was where part of the evil lay. In his opinion it was the most difficult thing in music to invent a good and striking melody. It was very difficult for any young composer to get entirely away from the influence of some one or other of the great masters—whichever one he happened to be studying. Different nationalities, too, showed different peculiarities in their musical writing. The followers of Wagner and Richard Strauss seemed to delight in the almost continuous employment of an enormous orchestra with superabundant brass and percussion, and in the frequent climaxes that led nowhere, together with very harsh harmonies, and lack of form and development. The newest Italian writers seemed to have very little idea of harmony, counterpoint, or orchestration. In their orchestral writing they

endeavoured to hide poorness of invention beneath a noisy scoring. Among German composers, he found that the influence of Wagner, Liszt, and Richard Strauss was doing no good to the cause of art. He was of opinion that Strauss himself, by writing passages of such extreme difficulty, set up the bad precedent of "scamping," or "faking." Some of Strauss's instrumental solos were quite overborne by the orchestral accompaniments. In concluding, Mr. Keyser said he would like to impress upon every composition student the absolute necessity of learning some orchestral instrument, so as to be able to join in an orchestra when qualified. The knowledge acquired in this way was invaluable. He contended that there were reasons for saying that modern orchestral music was in danger of decay. Even at the cost of less productiveness, he thought it was no credit to any composer to turn out a great quantity of stuff which would probably only get "slated." It was small wonder that the public were so chary of attending concerts at which many new works were produced if the majority of them were of the class he had indicated. The old-established plan of the overture and symphony was very far from being played out, and when audiences no longer appreciated Beethoven and Mozart, music might just as well cease to exist.

## Music and Culture.



THE importance of music as a factor in general culture is so widely recognised that any defence of its employment would appear to be unnecessary; and this recognition of the art as an educational aid is by no means confined to modern educational authorities, for many theories regarding it were held by the ancients, particularly the great philosophers Plato and Aristotle. What Plato, in his *Republic*, has to say about the benefits and purpose of a musical education is equally applicable to present-day conditions. The necessity of music to general culture being generally unquestioned, it remains to be seen how the art can be employed to the best advantage.

It may be premised that the cultivation of music refines the taste, stimulates the imagination, and educates the sense of proportion and observation. Its study requires perseverance, patience, and the constant exercise of thought and common sense. These things tend to show that, as an educational factor, music occupies a foremost place. I have been struck with the fact that very few individuals are unmusical. It is often said, that this person or that has "no ear for music," but investigation has generally demonstrated that such individuals have ears which are merely untrained or undeveloped. Of those who are indifferent to music, or utterly unfitted to study it, there are very few.

If art is to avail anything in the education of the

individual, it is important that a good foundation should be laid at the beginning. It is a fallacy to declare that any kind of teaching or studying will serve for the start. Many a badly trained ear, many a wretched performance, and many wrecked hopes testify to the prevalence of this delusion.

Since the majority of those who commence to study music are children, it would seem that the foundation of musical culture should be laid in the schoolroom. Although the cultivation of the art cannot go very far here, at any rate, a knowledge of elementary music and sight singing and an appreciation of good music can be inculcated.

This last is a point of some importance. The public which appreciates high class music, as distinguished from inferior music, is a public which is constantly growing. It has taken many years and much patience to convince it that the highest artistic enjoyment lies beyond the inanities of the songs of the music-hall.

Much of this training could be begun in the school; not by insistence upon the study of severe and recondite music, but of that which is good as well as simple.

The practice of choral singing in vogue in our schools is an excellent one. By its aid the children not only learn sight singing, but acquire at the same time some knowledge of the elements of musical art. An attempt to include the piano in the curriculum has been made, but it is doubtful

whether such an experiment can be made to succeed in the schools, since the instrument requires more time and greater attention than it would be possible to give in such places. That it should be tried at all is only another instance of the importance now given to music in the general culture of the individual.

If another proof of this were required, it could be found in the thousands of students who are thronging out musical colleges, or who are studying the art under the superintendence of private teachers.

The music school is an educational factor the influence of which touches every class and extends even beyond the art which it is its mission to cultivate. It encourages completeness in artistic culture and deprecates the smattering of knowledge which, if not dangerous to its possessor, is, at any rate, somewhat futile. Musical culture, like culture in general, should be more than one-sided.

A study of singing, or of instrumental art, is of itself important, for such study stimulates the imagination and cultivates the æsthetic sense. But the pursuit of these branches of musical art, taken together with a knowledge of their history and of the principles on which they are based, is of greater value. Such study implies mental discipline (an indispensable element in general culture), but it also opens up new meanings; admits of an appreciation distinct from that which is connected with the senses alone.

It is, as a general rule, not difficult to make a choice of some branch of musical art that shall serve as a nucleus around which the general artistic development may be disposed.

Most people possess aptitude either for singing or for performance on some instrument, such as the piano or violin. There are some, too, whose interest in the art is confined to its scientific aspect; to whom theory possesses greater fascination than practice.

Whichever branch is chosen, it is well to begin with some practical knowledge of the piano, for this instrument is not only the one most frequently written for, but it is also almost entirely associated with music composed for the voice and for many instruments which, by their nature, require harmonic support. A well-rounded musical education will, then, consist of a practical cultivation of the voice or of an instrument, with some knowledge of the piano to serve as a basis; in addition, a comprehension of the laws upon which music is constructed. This will be represented by a knowledge of the elementary theory of harmony, counterpoint, and fugue, and also of composition so far as it applies to construction and design.

And last, and not by any means least, the study of musical history and literature should be included.

Given this knowledge, the individual obtains also not only greater understanding of what he hears and performs, but a larger enjoyment of musical beauty. It would seem, too, that in learning to appreciate what is best in musical art, the mind of the individual is uplifted. He is led to appreciate equally the best literature and the best painting, and, as a corollary, to spurn that art which is meretricious and debased.

## Nonconformist Church Organs.

ERSKINE U.F. CHURCH, GLASGOW.

Built by Norman and Beard, Ltd.

Great Organ. CC to A (58 notes).

Open Diapason	metal	8 ft.	58 pipes.
Open Diapason	"	8 "	58 "
Dulciana	"	8 "	58 "
Wald Flute	wood	8 "	58 "
Principal	metal	4 "	58 "
Suabe Flute	"	4 "	58 "
Fifteenth	"	2 "	58 "
Clarinet	"	8 "	58 "
Trumpet	"	8 "	58 "

Swell Organ. CC to A (58 notes).

Lieblich Bourdon	wood	16 ft.	58 pipes.
Violin Diapason	wood-metal	8 "	58 "
Lieblich Gedact	"	8 "	58 "
Salicional	metal	8 "	58 "
Voix Celeste	"	8 "	46 "
Gemshorn	"	4 "	58 "
Harmonic Piccolo	"	2 "	58 "
Mixture, 3 ranks	"	—	174 "
Cornopean	"	8 ft.	58 "
Oboe	"	"	58 "
Tremulant	—	—	—

Pedal Organ. CCC to F. (30 notes)

Harmonic Bass	acoustic	32 ft.	30 notes.
Open Diapason	wood-metal	16 "	30 pipes.
Bourdon	wood	16 "	30 "
Octave	"	8 "	12 "
Flute	"	8 "	12 "

Couplers.

Swell to Great (pneumatic)	Swell to Great Sub Octave
Swell Octave	tave (pneumatic)
Swell Sub Octave	Swell to Pedal (mechanical)
Swell to Great Octave	Great to Pedal.

Accessories.

3 composition pedals to Great.

3 do. Swell.

Swell Pedal.

Double acting (on and off) Pedal for Great to Pedal Coupler.

Tubular-pneumatic action throughout.

MUSIC! How much lies in that! A musical thought is one spoken by a mind that has penetrated into the inmost heart of the thing, detected the inmost mystery of it—viz., the melody that lies hidden in it, the inward harmony of coherence, which is its soul, whereby it exists and has a right to be here in this world. All inmost things are melodious, and naturally utter themselves in song. The meaning of song goes deep. Who is there that in logical words can express the effect music has on us? A kind of inarticulate, unfathomable speech that leads us to the edge of the infinite, and lets us for a moment gaze into that. All deep things are song! It seems somehow the very central essence of us—song: as if all the rest were but wrappings and hulls! The primal element of us and of all things. The Greeks fabled of sphere harmonies: it was the feeling they had of the inner structure of nature: that the soul of all her voices and utterances was perfect music. See deep enough and you see musically, the heart of nature being everywhere music if you can only reach it."—

Carlyle.



## Organists and their Salaries.



AN article in the *Church Quarterly Review* deals with organists and their treatment. It says:—"They have much to suffer, and on the whole, are wonderfully patient. In the first place, considering the work expected of them, they are probably the worst paid men in existence. This, of course, cannot altogether be helped. The funds in many parishes can only provide a very slender pittance for the organists. But it is a fact which has unfortunate consequences. It means as a rule that the organist is not properly a musician at all—he merely plays on Sunday, and perhaps his weekly practice is regarded as only an amusement.

"Or he may be a professional musician, but with so small a salary that it is impossible to ask for or to expect much of his time beyond the barest minimum. Such arrangements may be better than

nothing, but no one can be surprised if the choir fails to go smoothly in this condition. . . .

"Some of the friction which is heard of between the parson and organist might be avoided by means of a somewhat more intelligent sympathy on the part of the former. It is hard, no doubt, for the absolutely unmusical man to take any real interest in the organist and his work, or to take him seriously.

"But we suspect that the most acute trouble arises between the organist and the semi-musical parson—the man who is a music amateur at heart. By this we mean a man who is intolerant of everything except his own limited likings, who makes no effort to enlarge his musical intelligence, who praises and blames in the light of his own predilections merely, and never understands—nor tries to understand—the efforts or ideals of the musician who works with him."

## Echoes from the Churches.

*A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. W. E. Trowell.*

### METROPOLITAN.

KINGSTON-ON-THAMES.—A new organ has been placed in Bunyan Church, the cost being defrayed by an anonymous friend. Dr. Alderson gave the opening recital.

WESTMINSTER.—A writer in the *Christian World* says: "Westminster Chapel is happy in its organist. Mrs. Mary Layton is an accompanist of an outstanding order, who sets herself to help, sustain and lead the singing. Her self-oblivion is what few organists seem capable of achieving. When, as a voluntary, she played 'O rest in the Lord,' it was rendered with exquisite feeling and rare musicianly capacity, but the temptation to display her technique during the service never seemed to assail her."

### PROVINCIAL.

BECKENHAM.—"The Messiah" was successfully given in the Congregational Church on December 31, the solos being taken by Miss Florence Holder-ness, Miss Jessie King, Mr. Bertram Pearce, and Mr. Freeman Wright.

BRIDGNORTH.—Miss Hilda Stallybrass, daughter of Rev. H. Martyn Stallybrass, has obtained the Diploma of Licentiate of the Royal Academy of Music (L.R.A.M.) for the pianoforte.

CAMBRIDGE.—A new organ has been erected in Victoria Road Congregational Church, and was opened by Miss May Cliff.

EGHAM.—On December 23rd Christmas music was rendered in Egham Hill Congregational Church. Excellent sermons were preached by the Rev. E. Snashall, the newly-elected minister. The anthem, "There were shepherds" (Vincent), was given in

the morning. At the close of the evening service the choir and orchestra, numbering forty, gave five choruses from "The Messiah." The solos were well rendered by Miss C. Herwin and Mr. Sutcliffe. Selections by the orchestra and a few carols completed a very bright programme. A collection was taken in aid of the choir funds.

FINCHINGFIELD.—A new organ, half the cost of which was given by Mr. Carnegie, was opened in the Congregational Church by the Rev. J. F. Shepherd, M.A., an accomplished player.

HAYWARDS HEATH.—Mr. Fisher, choirmaster of the Congregational Church, has been presented with a baton from the choir on leaving the town.

ILFRACOMBE.—Mr. Allen T. Hussell has been appointed organist and choirmaster at the Wesleyan Church in succession to Mrs. Foster.

LUTON.—Mr. Stanley J. Bennett, organist of the Waller Street Wesleyan Church, has been successful in obtaining the A.R.C.O. diploma at the January examination.

MIDHURST SUSSEX.—A large and delighted audience gathered in the Congregational Church on Wednesday, January 10th, to hear the choir render a cantata, "Under the Palms," under the direction of the choirmaster, Mr. C. Lane. The soloists were: Mrs. Morris, Miss Lewis, Miss Tribe (sopranos), Miss Bridle (alto), Mr. Jacques (tenor). Mr. Watts (bass). The choir, although a small one, gave the choruses in highly creditable style, the attack being especially good. Of the work of the soloists, special mention should be made of the duet, "Pray for the peace of Jerusalem," by Misses Lewis and Bridle. Mrs. Morris gave a good rendering of "Unto Thee lift I up mine eyes." To Mr. Watts belongs the chief honours of the evening, for

the masterly manner in which he gave "Rest, Pilgrims, rest," and "The hand of the Lord." Miss Waller presided at the organ, and accompanied with her accustomed ability and feeling. Previous to the performance, the choir met at the kind invitation of Mr. and Mrs. Lane to tea, which they had so generously provided.

NOTTINGHAM.—The cantata "Earth and Heaven" was given at the annual choir festival at Woodborough Road Baptist Church. Some members of Hartley Road Primitive Methodist Church, assisted. Mr. S. Hernshall, L.R.A.M., conducted, and Mr. W. H. Sheppard presided at the organ.

PAIGNTON.—Mr. Purcell James Mansfield, L.L.C.M., organist and choirmaster of the Wesleyan Church, and gold medallist of the Bristol Eisteddfod, has been successful in passing the examinations in organ playing, harmony, counterpoint, etc., required for the diploma of Associateship of the Royal College of Organists (A.R.C.O.). Mr. Mansfield, who is only sixteen years of age, was the youngest candidate entered for the examination. He was entirely prepared for the latter by his father, Dr. Orlando A. Mansfield, F.R.C.O., organist and choirmaster of Belgrave Congregational Church, Torquay.

SITTINGBOURNE.—The Chatham Wesleyan Choral Society gave a performance of "The Messiah" in the Wesleyan Church on December 20. The principal singers were Miss Hilda Thomas, Mrs. Lewis Page, Mr. Frank Young (of Chatham), and Mr. H. H. Gower (of Faversham). There was ample evidence that the oratorio had been carefully prepared, and the choruses were sung with an evenness and unity which reflected great credit on the conductor, Mr. P. Dalby Taylor. Mr. A. V. Dale gave valuable aid at the organ.

ST. MARY CRAY.—Mr. and Mrs. F. Best (*née* Boulton) have been presented with a silver egg-stand from the Temple orchestra, and a silver toast-rack and marmalade jar from the choir on the occasion of their marriage.

SUNNINGDALE.—Mr. A. W. Munday, organist of the Congregational Church, has been presented with a marble clock, on recognition of his services.

#### COLONIAL.

TORONTO.—The choir of College Street Presbyterian Church is in a flourishing condition. From a report recently sent to us, we learn that during the past five years the choir has given thirty concerts and services of praise, eleven of which were given in their own church or lecture hall. These realised \$582.50, the expenses were \$284.65, leaving a profit of \$297.85; \$103 of this was handed to the managers towards the reduction of the old floating debt, and with the balance, \$194.85, they have purchased all the music in the way of anthems, part songs, etc., which they have needed and now have a library of music consisting of between seventy and eighty sets of standard musical works. The other nineteen concerts have been given in connection with smaller outlying churches by which these weaker causes have benefited by some \$450.00, so that altogether the choir have earned between \$1,000 and \$1,100 since 1900. To-day the membership stands at fifty-five, the interest is well maintained, and the outlook probably was never brighter. Mr. Arthur H. Green is the organist and choirmaster.

## Accidentals.

A SCOTTISH ECHO.—The late Sims Reeves was fond of telling a story relating to an early engagement in Glasgow which was arranged through a Metropolitan agency. One of the items on the programme was "Hail! smiling morn," and Mr. Reeves was put down for the solo portion. The chorus consists of an echo, and the London agent assured the soloist that a satisfactory choir had been engaged.

The whole matter was settled hurriedly. Mr. Reeves was at first disinclined to accept, as other engagements prevented him reaching Glasgow in time for a rehearsal with the choir.

"Don't worry about that, my dear sir," said the agent. "You will find the choir perfect."

The concert was a success, and in due course "Hail! smiling morn," was called for. When the soloist came to the lines requiring an echo, he delivered them in his best manner: "At whose bright presence darkness flies away." Imagine his horror when the echo repeated his words in the broadest Scotch:—

"Flees awa'; flees awa'!"

Yet Sims Reeves averred that not a person in the audience smiled or appeared to see anything incongruous. When he talked over the matter with a bailie after the concert, the good man assured him:—

"That's juist nothing at all. You were a little wrang in your pronunciation and the echo was correct. You see, it was a Scottish echo."

At a prominent educational establishment in Bristol, one of the questions put at a recent examination was "What is a dirge?" and one boy wrote as answer, "A song a chap sings when he is dead."

TESS: "Aren't you going to choir rehearsal to-night?"

JESS: "No."

"You'd better. We're going to give that new hymn a trial."

"Can't. I'm going to give a new him a trial myself."

## To Correspondents.

A. P.—Try Augener and Co.

C. F. M.—Your suggestion is worthy of consideration, but we doubt if many choirs would consent to the first condition.

J. J.—It appeared in *The Organist's Magazine of Voluntaries* (No. 76).

E. G.—We have had no experience of the firm's work. Why not go to a firm with a well-known reputation?

The following are thanked for their communications: C. T. (Kentish Town), W. W. (Tenby) E. J. R. (Liverpool), F. G. T. (Norwich), S. O. (Cardiff), T. T. (Durham), W. B. (Aberdeen), F. H. (Taunton), F. R. S. (Perth), H. B. (Farnworth), F. J. B. (Reigate).



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